

CRITICAL REFLECTION PLANNING TEMPLATE

In this **Critical Reflection essay**, you do not need to explain the theories in detail - merely reference the key concept terms and credit the theorist who coined the term when you are outlining the specific examples from the text.

The important aspect is to have **pertinent and specific examples** from the texts i.e. scenes, shots, colours, fonts, images, edits, FX, social media page content... etc.

You should aim to have **at least 2 different examples** for each question that you could illustrate with **different screen shots** as visual evidence.

[This is the full theory booklet.](#)



[The shortened glossary for reference](#)

You have used all of these concepts in your work - now you need to be able to use them in specific contexts.

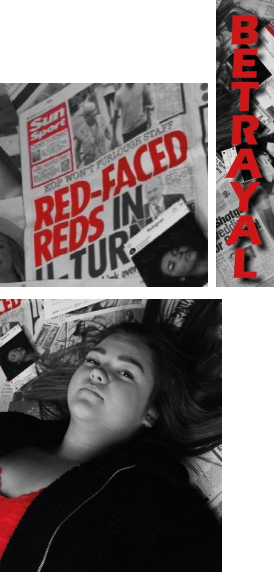
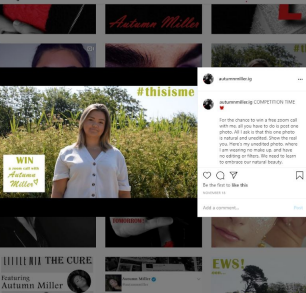
1. **How do your products represent social groups or issues?**
2. **How did your research inform your products and the way they use or challenge conventions?**
3. **How do the elements of your production work together to create a sense of 'branding'?**
4. **How do your products engage with the audience?**

Read the examples below and then complete your own ideas in the first table..

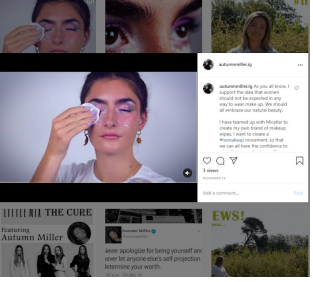
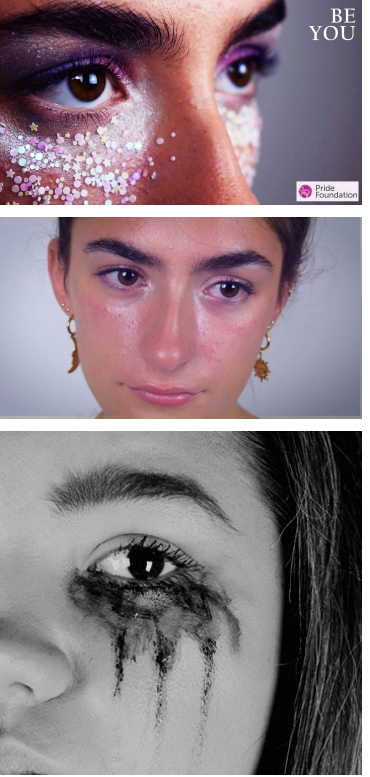
You should aim to **credit the theorists** when using key terms and most importantly - you need specific examples from the texts to illustrate your argument and responses.

PRODUCT	QUESTION	TERMS	THEORY	EXAMPLE AND IMPACT	Screenshot of a relevant moment x 2
MUSIC VIDEO @ 250 - 300 words	<i>How did your research inform your products and the way they use or challenge conventions?</i>	Genre Blueprint/Contract/Label - Altman Repertoire of Elements - Lacey Conventions Expectations Similarity Difference	We researched professional Indie/Pop music videos and looked at examples by artists such as Taylor Swift and their music videos. We understood quite quickly that they were often studio based, with performance elements from the star, who has an influential star image. It is often containing memorable and thought provoking narrative. We began by defining the conventions and generic expectations of the audience, stated by Altman. The audience had the elements that they needed and expected at the beginning, with the natural settings and models being used to demonstrate the strong appearance. We then tore these expectations down and subverted them by demonstrating that these expectations are unrealistic for normal people. By having the models remove the makeup and hair, the star is trying to change the predictable pleasure to prove that this shouldn't be the expectation of women, and that they can just be themselves without feeling the need to change. We also built the star up to be what is expected from the audience, to satisfy their needs. This demonstrates the conventions of the genre and their expectations. We changed the repertoire of elements, stated by Lacey, to demonstrate that the expectations placed	The video starts with the conventions being met; the models with lots of makeup and made up ready to be filmed. We then broke the conventions and made a difference/ surprise for the audience by having our artist remove the makeup- this was to demonstrate the star's thoughts on beauty standards and unrealistic expectations, presenting the theme: 'Be yourself!' She is trying to encourage the audience to not feel the need to follow these expectations and allow them to express their own identity. The star's end iconography is conventional, and what you would expect to see, and meets the predictable pleasure for the audience. We then broke these conventions and the blueprint by demonstrating that the star has been knocked down, she is not standing for the expectations anymore and wants change. She is making a statement and therefore breaks the conventions and battles them, the high angle demonstrates that she feels powerless and alone and is reaching out for help. The ideology is torn down.	Make up being removed  Star on the floor 

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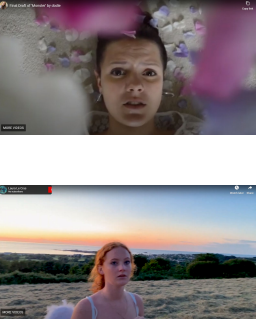
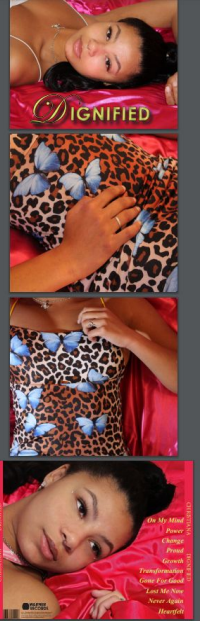
			<p>on women are wrong, they shouldn't be forced to change themselves and should not be expected to wear makeup. We contrasted this with the elements shown of the star at the end to show the difference of expectation vs reality.</p>		
<p>DP @ 250 - 300 words</p>	<p><i>How do your products represent social groups or issues?</i></p>	<p>Representation Barthes - symbolic/semic/cultural Star Image - Dyer - ordinary, extraordinary, present, absent</p>	<p>In our Digipak we wanted to demonstrate the negative impact of the media on not only the star but on ordinary people. We also thought about the theory of 'The Paradox of the Star' by Richard Dyer whilst making our Digipak. It states that 'a star is both ordinary & extraordinary' which we focused on strongly. Our star receives extraordinary attention due to her fame and career, but she is equally as ordinary as everybody else and does not deserve the hate and criticism that she receives from the media.</p>	<p>We used the colour red, as a semi and symbolic code as defined by Barthes in his perspectives. We used the red in our Digipak not only to imply anger and hatred, but also to create an attack on the Media. The colour scheme represents traditional print and newspapers, where text was normally in black with highlights of red for important phrases to capture the audience's attention. We used it to reflect the attack that celebrities often receive from the media, for example when their bodies are commented on and shamed. We also used camera to demonstrate the lack of power for the star, we used a high angle of the camera down onto the star, this highlighted that she was powerless and had been knocked down. It implies her lack of control in comparison to the media and how she is presented as weak. The typeface we used not only implies power because it is bold and striking, but it also is a cultural code for the masthead of the article titles in newspaper tabloids. This is making a strong attack against this form of media and what they have written about the star and other celebrities, it conveys that she is ready to fight back, as it shows that she has the same power that they have.</p>	
<p>SMP @ 250 - 300 words</p>	<p><i>How do your products engage with the audience?</i></p>	<p>Audience theory Hall - encode, decode, preferred reading, oppositional, demographics, psychographics B + K - social interaction, personal identity, entertainment, information</p>	<p>In our Social Media Page, we really focused on the audience finding their personal identity as referenced in Blumler and Katz's Uses and gratification theory. We wanted the audience to change their ways and see themselves as who they really are, not criticizing themselves constantly. We needed the audience to have a preferred reading from our music video, they needed to encode the ideology and decode the text in a specific way to understand the statement that she was making about being yourself. We chose to present our star as an extra ordinary campaigner who dissents what others often say and present in their music videos.</p>	<p>We followed AIDA when we made our social media page, as it would often act as the form of attention. This is because social media is a very good way of attracting people's attention. We did this by creating engaging posts that the audience could interact with, and word of mouth would engage more people. For example, we used hashtags and encouraged her followers to create a post that would reference her campaign. This would lead to greater attention by a wider audience as more people are likely to see and interact with her project. We then tried to grasp their interest by giving her a consistently interesting and</p>	

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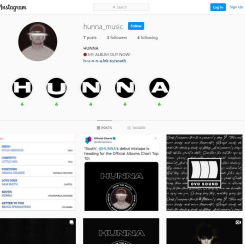
				<p>relatable feed for the audience. We then hoped that through this we could market our products as she would have more people engaging with her page, this would lead to a desire to want her products and hopefully they would take action by purchasing or listening. The posts were also a way of helping people to discover their personal identities. For example, the synergy with Garnier is all about removing your makeup and therefore being your true self. This demonstrates being true to your personal identity and encourages her audience to be themselves.</p>	
<p>All (this will become your introduction) @ 250 - 300 words</p>	<p>How do the elements of your production work together to create a sense of 'branding'?</p>	<p>De Saussure - signified, signifier Representation - Star Image - metanarrative, ordinary, extraordinary, present, absent - Dyer</p>	<p>The idea at the heart of our campaign is "Be Yourself", the artist wants the audience to be powerful and confident like her. As the producers, we wanted our brand to be cohesive and the elements to blend together to demonstrate the same powerful message. Following the ideas of Hall, we encoded our text with our star identity and used elements of design to convey our message for the audience to decode. Our star is consistently represented as honest, loving and powerful. But also in many ways vulnerable, as she is not only exposing herself to the entire world, but making an attack on what people are used to and actually demonstrating to them that their lifestyles are wrong, as they need to stop trying to change themselves.</p>	<p>An example of consistency through our products to create a sense of branding was our use of makeup and also the eyes. We used the idea of make up, but also the removal of makeup across all of our products. This was to demonstrate that makeup is not the definition of beauty, and that the natural beauty is underneath when the person is "being themselves". We also used the iconography of the eye, which formed a coherence across the brand. The eye represents truth, honesty and omniscience. This connotes to the audience that the star is saying the truth, and gives a much deeper meaning into the message. The use of eye contact on the Digipak changes what the image is stating, the eye connects with the lens and extends outwards to the audience, which can lead to an immediate human connection and engagement with the star. The lack of eye contact by the models in the music video and social media page, implies an entire world outside of the moment, for ordinary people, this is powerful as it demonstrates that our message is for everyone.</p>	

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Completed Example

PRODUCT	QUESTION	THEORY/TERMS	INTRO	EXAMPLE AND IMPACT	Screen Shot of a relevant moment x 2
<p>MUSIC VIDEO @ 250 - 300 words</p>	<p><i>How did your research inform your products and the way they use or challenge conventions?</i></p>	<p>Genre Blueprint/Contract/Label - Altman Repertoire of Elements - Lacey</p>	<p>We researched professional punk music videos and understood quite quickly that they were largely performance videos with live, and aggressively edited footage and also used conventional MES of ripped costumes, studs, dark eye makeup and neon mohican hairstyles. In particular we watched one by XXXX and decided to use some of the generic conventions of MES like the low key lighting to connote a nihilistic and anarchic feel along with ripped t-shirts and safety pins as accessories. All of these elements are what Lacey would call the repertoire of elements - those expected ingredients that our target audience would expect to see. And Altman would argue, is the blueprint for a successful and conventionally recognisable punk music video.</p>	<p>However, in our production I decided to develop and challenge those conventions. Instead of a purely performance based video we added in a narrative. Whilst this was not part of the blueprint which the audience would expect, we felt that a suitably filmed and styled narrative could fit the expectations of the audience and the contract, as Altman suggests, would be fulfilled. We used a narrative showing a young punk antagonist navigating his life around daily chores, laborious, tedious and disheartening and he broke out of his humdrum life to join a band and liberate himself from the monotony of his life. It was filmed using documentary style footage, hand held and shaky so that his life was represented as authentic and organic. This style of filming fitted with the generic conventions of the punk genre that is raw, unproduced and visceral.</p>	
<p>DP @ 250 - 300 words</p>	<p><i>How do your products represent social groups or issues?</i></p>	<p>Representation Barthes - symbolic/semic/cultural - represent, connote, signify, convey Star Image - Dyer - ordinary, extraordinary, present, absent</p>	<p>Representing the star in an authentic way, in all of the products was essential to creating a successful package.</p> <p>Our star is known for their edgy and anarchic character and as such their metanarrative is one that exposes his dangerous and subversive nature and he clearly evidences the extraordinary aspect of Dyer's paradox of the star, as he displays extreme personalities - one minute rebellious being papped by the paparazzi falling out of a club and the next a caring citizen visiting the elderly in care homes - both of which are evidenced in the social media page.</p>	<p>I wanted to represent him on the DP as a contemplative and thoughtful character though, so developed the conventions of his representation. I photographed him in a soft light, sitting reading a book in a library full of antique books. This represented him as intelligent and intellectual and helped imply a more ordinary side of his star image. It was also a symbolic symbol, as Barthes would say, of his more thoughtful nature. Barthes would argue that this representation though using the semic codes of a soft light and atmospheric location of a library may not be read as such and instead the use of these cultural codes may infer that he is 'boring' to his teenage rebellious fans.</p>	

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<p>SMP @ 250 - 300 words</p>	<p>How do your products engage with the audience?</p>	<p>Audience theory Hall - encode, decode, preferred reading, oppositional, demographics, psychographics B + K - social interaction, personal identity, entertainment, information</p>	<p>Engaging the audience is the main aim of any marketing, advertising campaign as without their buy in, the success of any product launch will be minimised.</p> <p>The SMP is full of opportunities to engage the fans of XXXX. As Hall describes, encoding any media text with the expected signs and symbols is imperative in order that the target audience can decode it and 'get' a preferred reading of the text. If the repertoire of elements is 'off-piste' then the audience could reject the text by getting an oppositional reading of it.</p>	<p>As a result, I ensured that the SMP was full of what B and K would argue are essential elements to engage any audience in a media text. For example, there were opportunities to socially interact with other fans and the star himself by the inclusion of a live Twitter chat. There was also a link to a merchandise page that enables the fans to feel part of the 'club' and in particular wear the fashion associated with the star. It was also important that the page had all the relevant information and entertainment for the fans to feel fulfilled so I included tour dates, teasers for the video release and competitions to meet the star backstage. All of these examples of the SMP were directly crafted and produced to maximise hits, clicks, likes, reviews and comments by the target audience. The SMP was also full of photographs, captions, tags, comments that 'spoke' his language - both in literal and visual terms to encourage a preferred reading. For example the ubiquitous filter of 'clarendon' gave a retro and classic cinematic impression - a code that the demographics of the target audience, of older middle class females, would relate to as his genre is ballad based pop.</p>	
<p>All (this will become your introduction) @ 250 - 300 words</p>	<p>How do the elements of your production work together to create a sense of 'branding'?</p>	<p>De Saussure - signified, signifier Representation - Star Image - metanarrative, ordinary, extraordinary, present, absent - Dyer Barthes?</p>	<p>A brand needs to be easily recognisable by an audience so a producer must work hard to create a cohesive and blended campaign - the products need to belong to the same 'family'. The mission statement of our artist included key descriptions including 'edgy, compulsive, unpredictable'. All of the products in the package work together to create a cohesive representation of the artist and at various stages and in various way represent him as such across the different texts - de Saussure would describe this as using clear denotations that have relevant connotations - the signifier and the signified - to encourage a preferred reading. They were brought cohesively together in the SMP where it was clear to see the elements that helped create that overall sense of branding.</p>	<p>For example some of the star image that my target audience would expect to see was that overarching idea of his angry and delinquent nature as a rebellious punk star. This was evident in all of the products - a fast paced edit and neon filter in the music video conveyed an edgy punk energy. Meanwhile, in the DP, this was somewhat juxtaposed by symbolically representing him as learned and thoughtful by his contemplative pose in the library. The paradox of the star with him both being ordinary and extraordinary are clear to see in the branding. The semic codes of the thoughtful expression and the cultural code of the setting are all examples of what Barthes would term the narrative code. Our audience should be able to decode the idea that whilst he is an extraordinary character with extreme moods and episodes he is also a quiet and thoughtful soul. These two products were heavily promoted on the SMP where the fan base would expect to be teased and tempted to follow his exploits and also feel involved in the promotion of his album and music video. Having an overall mission statement that stated he was 'x and x' really helped me design the overall brand which was represented with a conventionally punk colour palette, signifying a conventional metanarrative of a rebellious but dedicated punk</p>	